



CANDIDE

New York City Opera

Erie Mills • David Eisler • John Lankston

Joyce Castle • Scott Reeve • Jack Harrold • James Billings • Maris Clement

music by **Leonard Bernstein**

book adapted from Voltaire by **Hugh Wheeler**

lyrics by **Richard Wilbur**

with additional lyrics by **Stephen Sondheim & John Latouche**

New York City Opera Chorus and Orchestra

conducted by **John Mauceri**

directed by **Harold Prince**

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2 CDs





CANDIDE



Much like the leading character in the Voltaire novel, Leonard Bernstein's *Candide* has managed to keep reappearing time and time again in the face of formidable odds. Candide journeys throughout the world guided by the lessons of his optimistic teacher, Dr. Pangloss: all is for the best, everything is made for a purpose, and is, therefore, made for the best of all possible purposes in this best of all possible worlds. At the end of his journey, after witnessing death, murder, earthquakes, hangings, and disasters, (the best of all possible deaths, murders, etc.) Candide returns to Westphalia, concluding that his place is at home, cultivating his own garden.

Leonard Bernstein's musical adaptation of *Candide* started life in 1956 as a musical comedy, became an operetta, was heard several times in concert form, and if not home to roost once and for all in this recorded version, is certainly being cultivated in the place many felt it belonged from the very beginning—the opera house.

In 1956 Leonard Bernstein was already one of the most important figures on the American musical scene. In October alone, his appointment as co-musical director of the New York Philharmonic for the 1957-58 season was announced; his highly acclaimed *Omnibus* television program analyzing the American musical was broadcast nationally; and his third musical for Broadway (after *On the Town* in 1944 and *Wonderful Town* in 1953) was in rehearsal prior to its tryout engagement. Billed simply as “a musical” *Candide* played its first performance on October 29th at Boston's Colonial Theatre.

His collaborators were an extraordinary group of literary giants for whom the creation of a musical was by and large a new experience. The libretto was adapted from Voltaire by Lillian Hellman, who had never before worked on a musical (rumor had it she was interested in drawing a parallel between Candide's blind faith in Dr. Pangloss's teachings and the rampant paranoia of the McCarthy era of the 1950s); the lyrics were begun by John Latouche and finished by the poet Richard Wilbur, with contributions from Dorothy Parker, Leonard Bernstein, and Lillian Hellman. Tyrone Guthrie was the director, and although he had staged many operas this too was his initial foray into the creation of a new American musical. The scenery and costumes were by

veterans Oliver Smith and Irene Sharaff. This group was incapable of creating an average musical comedy (if such a thing exists) even if they had tried. And clearly they did not. Voltaire's satire, although slight and humorous in style, was aimed against the optimistic philosophies of the 18th century, and the musical version, as originally conceived, was equally concerned with satire, perhaps too much so for its own good. The approach was decidedly serious, and the casting tended toward the operatic—Robert Rounseville, Irra Petina, Max Adrian, and Barbara Cook—which was necessary to handle the intricacies of Bernstein's eclectic score. The wit of Voltaire's words was entrusted to Ms. Hellman's adaptation and to the lyrics.

However noble the intentions of the project, *Candide* opened in Boston to decidedly mixed reviews. The score was praised, and everyone agreed that the show was opulent and extravagant (it cost \$350,000, then high for a musical). However, most critics had problems with the piece itself. “It seems incredible,” wrote Cyrus Durgin in the *Morning Globe*, “when you think of all the talent involved, that *Candide* should have proved so sorry an entertainment.” Elliot Norton, dean of Boston theater critics, found it “clumsy and plodding” (the *Record*); George E. Ryan in the *Pilot* called it “pretentious and freighted with allegory and symbol,” and Edwin F. Melvin said in the *Christian Science Monitor* that it seemed “as disjointed and pointless as a fantastic dream.” There were supporters, however, starting with *Variety's* Boston stringer, who reported that the show was “a spectacular, opulent, and racy musical verging on operetta.” The *American's* Peggy Doyle wrote: “*Candide* is easily the most fantastically beautiful and imaginative production as well as the most exciting musically this season.”

The controversy surrounding *Candide* began on opening night: what exactly was it? musical comedy? opera? operetta? The *Boston Globe* critic took the position that “perhaps had it been produced by some organization such as the Metropolitan Opera or the New York City Opera and treated as an opera and sung in French or Italian it might be regarded as an art work in the near future.” Alta Maloney of the *Boston Traveler* said: “... the collaborators have turned out something that the Metropolitan Opera might be doing in a few years.” Leonard Bernstein himself tackled the ques-

tion in a self-interview published in the *New York Times* shortly before the New York opening:

L.B.: *Candide* is beginning to look to me like a real fine old-fashioned operetta, or a comic opera, or an opera-comique, or whatever that list of yours was. But not a musical comedy surely?

L.B.: Who ever said it wasn't an operetta?... Of course it's a kind of operetta, or some version of musical theater that is basically European but which Americans have long ago accepted and come to love.

By the time *Candide* opened at the Martin Beck Theatre in New York on December 1, 1956, this question was clarified somewhat by changing the billing from "a musical" to "a comic operetta." But the identity of the piece remained unclear. Boston had seen some changes, including the addition of "What's the Use" in the Venice scene and the altering of Candide and Cunegonde's first musical moments in Act I (which unfortunately eliminated the introduction of Candide's leitmotif), but the style and feel of the production were unaltered. As a result, the reaction in New York was much the same as in Boston, but more heated. Walter Kerr began his *Herald Tribune* review by writing: "Three of the most talented people our Theater possesses—Lillian Hellman, Leonard Bernstein, and Tyrone Guthrie—have joined hands transforming Voltaire's *Candide* into a really spectacular disaster." Brooks Atkinson, taking the opposing view in the *Times*, said it was "a triumph of stage arts molded into a symmetrical whole." John Chapman of the *Daily News* wrote that *Candide* was "the most stimulating theater piece of this or several previous seasons" and that "it has already aroused arguments which barely fall short of duels or boxing matches." But it remained for Bill Leonard, on CBS radio, to predict the future when he said, "I have an idea about *Candide*. I have an idea it's going to grow, grow on reviewers, playgoers, musicians; on everybody."

Audiences at the time did not embrace the show, and it closed after 73 performances. *Candide* might have passed into history as a cult musical had not the Masterworks division of Columbia Records, then headed by David Oppenheim, decided to make an original-cast album. It was then—and is now—extremely rare for a major company to record a show that is not a bonafide hit. In the case of *Candide*, however, the score deserved attention, veteran cast-album producer Goddard Lieberson worked his usual magic, and the recording became successful. That album is responsible for keeping *Candide* alive.

With the release of the cast album, it became clear that it was Bernstein whose contributions achieved the most consistent sense of style and grace. Tyrone Guthrie, in his self-effacing autobiography, wrote, "Bernstein's facility and virtuosity are so dazzling that you are almost blinded... if ever I have seen it, the stuff of genius is here." He then went on to pronounce *Candide* a total failure from which he learned "almost nothing about anything." Of his own efforts he wrote: "My direction skipped along with the effortless grace of a freight train heavy-laden on a steep gradient." Richard Wilbur was praised for his lyrics, but Lillian Hellman was roundly scolded for replacing the levity of

Voltaire with earnest philosophizing; she seemed to fight any sense of burlesque or ribald humor. The *Entertainment Newsletter* of February 16, 1957, summed up the whole venture in typical show-biz verbiage: "What happened was that they put in too much longhair for Joe Schmoie, and too much crap for the long-hair crew."

It didn't take long for one element of *Candide* to catch on with the public—the overture. It became, and still is, one of the most often played American works in the concert repertoire around the world. It has been recorded numerous times, and by Bernstein himself on at least three occasions.

Shortly after the New York closing, a road company toured this country in a scaled-down version and a production opened in London. Although it took years before the work gained widespread audience approval, interest in producing it never really waned. Gordon Davidson, the innovative director of the Mark Taper Forum in Los Angeles, helped land that job by his staging of a successful production at the Theater Group of UCLA in 1966. Performed in the style of a beggars' opera, Davidson's production ventured to retrieve some of the irreverence and spirit of Voltaire. Different locales were represented by found objects instead of elaborate scenery. Dr. Pangloss was played by a pre-Archie Bunker Carroll O'Connor, to whom Davidson gave additional lines from Voltaire—the beginnings of the notion of Voltaire himself as a character in the show. Sheldon Patinkin, an original member of the Second City troupe, began a commitment to *Candide* in 1967 by producing the first concert version in an outdoor summer presentation at Grant Park in Chicago. This led to a concert performance in New York at Philharmonic Hall (now Avery Fisher Hall) on November 10, 1968, celebrating Bernstein's 50th birthday. That cast included Madeline Kahn as Cunegonde, showing the coloratura soprano she seems to have kept hidden from the world ever since, and Alan Arkin as Dr. Pangloss and two other characters: the Narrator, which Patinkin added to help clarify the confusing episodic nature of the plot, and Martin, the pessimistic scholar whom Voltaire uses to show Candide the opposite of Pangloss's philosophy. (In the subsequent Broadway and Opera House versions, the Narrator has evolved into Voltaire himself.)

In the wake of that performance's success Edwin Lester of the Los Angeles Civic Light Opera together with Roger L. Stevens decided to mount a full-scale revival in the summer of 1971. The idea was to take Patinkin's successful concert adaptation, reinstate some of the music that had been discarded or rewritten, and create a "definitive" *Candide*. (One piece of music excised very early on was to appear in Bernstein's *West Side Story* as "One Hand, One Heart." That was enough to make people curious about digging into the trunk to see what else had been put aside.)

Bernstein wrote words and music for a new song for Martin, entitled "Words, Words, Words," and included within it a reprise of "The Best of All Possible Worlds" using a pessimistic version of the lyric, "the worst of all possible worlds?" After San Francisco and Los Angeles, the production was to play the newly opened John F. Kennedy Center in Washington and then return to Broadway. The cast, drawn from both musical theater and opera, was highlighted by Mary Costa, who managed the nine high E flats and even

interpolated one high F every night in Cunegonde's fiendishly difficult aria "Glitter and Be Gay." Also included were Frank Poretta as a winsome Candide, Rae Allen as a mischievous Old Lady, and the comedian Robert Klein, who took over the role of Dr. Pangloss. The production also marked the theatrical debut of choreographer Michael Smuin. Although the production began with the best of intentions, it fell into many of the same traps as the 1956 original. Critics continued to praise the score and performances while finding the plot and libretto ponderous and slow.

The production did make it to Washington, where it was the first musical to play the Opera House at the Kennedy Center, but it went no further. Although the satire was all but lost on the audiences, there were some moments of recognition—the "Glitter and Be Gay" quotation in the overture had been used by Dick Cavett as a musical signature. At each performance when the orchestra began the theme, every other head in the audience turned to the person in the next seat and whispered "that's from 'The Dick Cavett Show!'"

Then, in 1973, Harold Prince and his collaborators finally made *Candide* a success. Prince discarded Lillian Hellman's book and hired Hugh Wheeler to go back to Voltaire and create a new libretto. He also hired John Mauceri as the musical director, and Patricia Birch to provide choreography. He also enlisted the help of Stephen Sondheim to make lyric adjustments. Together they were able to do what no one had been able to do before—blend all the elements into cohesive entertainment. The staging was unlike that of any previous production, borrowing techniques from the environmental theater of the 1960s to create a side-show staging that quite literally surrounded the audience. The production ran on Broadway for 740 performances. For those whose introduction to *Candide* had been by way of the original-cast recording, there were disappointments, as the orchestra was reduced to 13 players, and the music was subservient to the action. But Prince and his collaborators had proved that *Candide* could work in the theater, and it seemed inevitable that somehow, somewhere, *Candide* would find its way into a production where the musical values would once again be stressed. This production might even end up where some of those Boston critics in 1956 had suggested the piece belonged—in an opera house. Find its way it did, premiering at the New York City Opera on October 13, 1982, as "*Candide*—the opera house version."

After 26 years and almost as many versions, some of the basic questions about *Candide* remain. Voltaire's satire was aimed at a particular philosophy of his day that he found inadequate as a justification for the suffering in the world around him. His style was light and breezy, as if to enchant the reader while making his astute observations. It wasn't tragic in tone; that Voltaire reserved for his dramas. How, then, does one musicalize satire? There is a saying in the theater, attributed to George S. Kaufman, that "satire is what closes on Saturday night," perhaps because it is difficult to find universal dramatic themes in pointed and timely subjects. Were Bernstein, Wilbur, and Hellman successful in finding their themes? Surely the 1980s are less optimistic than the 1950s, yet in neither time has there been a philosophical movement to match that of Leibniz and Pope. Stylistic satires abound within the show, but are they enough to justify a full

evening's entertainment? Howard Tabuman in the *Times* spoke eloquently of the challenge:

The idea of attempting a Broadway musical on a satire as intellectual as Voltaire's *Candide* would seem at first blush something that would give pause to all hands, particularly the composer. Though music can be employed satirically, it imposes grave obstacles on the satirist. His touch must be light and his taste impeccable; otherwise his music is likely to become heavy or sour. Bernstein is effective on two levels—his material has enough charm to be appealing in its own right and in its working out has the style and wit to provide a comment.

One can only wonder, when the glorious moment of "Make Our Garden Grow" arrives, if we are to take it on face value or satirically. (And one needs little more than to listen to it on this recording to realize the operatic proportions of some of the musical writing.) Harold Prince, in his Broadway production, had a cow die of the pox in the middle of the song, as if to say to the audience "don't take any of this seriously;" in the opera-house version the cow just stands there; hopefully the next time it will disappear entirely. Likewise "Glitter and Be Gay" is most assuredly a gay and glittery aria (Ethan Mordden described the role of Cunegonde in *Broadway Babies* as having "a vocal range that would discourage a Lakme") that demands coloratura singing at its best. But it is also funny. If we catch the irony of the kept woman singing about purity—hers and her jewels—as well as the direct satire on the "Jewel Song" in *Faust*, are we to laugh *at* Cunegonde or *with* her? These are the kinds of questions that are asked in each incarnation of *Candide*. Interpreters will have at the question of satire and how best to deal with it in productions of *Candide* well into the future.

As with *Show Boat* in musical theater and *Carmen* in opera, each generation will lay claim to its "definitive" version of *Candide*. I doubt that Leonard Bernstein, Lillian Hellman, Richard Wilbur, Dorothy Parker, John Latouche, Tyrone Guthrie, and their collaborators realized on that October night in 1956 what they had wrought, but it is now clear that they had created one of this century's most alluring and provocative works of musical theater or opera. Or both. The discussion will continue. Quod erat demonstrandum. —Theodore S. Chapin

Theodore S. Chapin is managing director of the Rodgers and Hammerstein Office in New York. He was producer of the Musical Theater Lab at the Kennedy Center in Washington, D.C., and worked on the Broadway productions of Follies, The Rothschilds, and other shows. He was assistant director of the 1971 production of Candide.

The selection of music for Hugh Wheeler's new book for *Candide* was about half completed when Leonard Bernstein asked me to be musical director of the 1973 production, directed by Harold Prince. My task was to arrange a preexisting score into an entirely new book. This included finding an opening number, music for the stained-glass windows to sing, a coherent version of

the “Auto-da-fé,” and a new song for “Eldorado.” These were ultimately found not only in the published 1956 score but also in the two volumes of other *Candide* songs, ensembles, and transitions Leonard Bernstein had written from the early 1950s through 1971. Although the Wheeler/Prince *Candide* was the shortest and smallest version being in one act and using a 13-piece orchestra, it did include music not heard on Broadway in 1956, principally “Candide’s Lament” which is the structural center of the score—the “Sheep Song” and about half the “Auto-da-fé.”

When the opportunity arose ten years later to perform the same task for a two-act version, I was delighted because it was unacceptable that so much of the score to *Candide* was still in the trunk. While it would be impossible to include all the music written for *Candide* because there are multiple versions of the same musical material and in one case [Pangloss’s syphilis song] two songs on the same subject, I nonetheless believed that the Wheeler book could accept over 90 percent of the various versions of the score and that restoration and reconstruction of a full orchestration would be closer to the composer’s intentions.

The summer of 1982 was devoted to fitting this great score into the new two-act script. The major structural problems were creating a finale to Act I and an opening to Act II. The former is basically the 1956 Act I finale, and the latter is taken from the 1956 “Voyage to Venice” linked to “The Ballad of Eldorado.” The Eldorado song is one of the composer’s favorites, but it had no place in the Wheeler script. When I suggested it as a sung entr’acte, Richard Wilbur (*Candide’s* original lyricist) supplied a new set of lyrics to what is now the “Ballad of the New World” (as well as all the new lyrics needed for this version). Whenever there was need for underscoring I tried to use music that was otherwise left out; thus the 1956 “Pilgrims’ Procession” underscores Pangloss’s first speech.

This recording represents that summer’s work and is the most complete presentation of *Candide* ever heard. What is missing (“We Are Women,” “Get Ye Gone,” “Nothing More than This,” and Martin’s laughing song) amounts to very little compared to what is here—some of it for the first time even. The orchestrations have been made consistent throughout, using 1956 as both source and model. In the case of the overture the percussion parts have been expanded to agree with Bernstein’s concert overture (in 1956 one player was available; in this version there are three), and as a result we had more flexibility in using percussion throughout.

—John Mauceri, *Autumn 1985*

In 1956 CANDIDE opened at the Martin Beck Theatre with music by Leonard Bernstein, lyrics by Richard Wilbur, John Latouche, and Dorothy Parker, and a book by Lillian Hellman. It played for 73 performances, leaving behind it a cast recording, a cult of worshippers, and the occasional revival. There were 26 musicians in the pit.

It’s my opinion that though each of its elements was first rate, the original production failed for lack of a unifying point of view. Hellman’s book was essentially serious business. It has been said that she had the McCarthy

Committee in mind when she wrote it. Bernstein’s score was anything but sober. Euphoric, it poured out hymns, anthems, lush waltzes, comic tangos, and the ultimate coloratura aria. The rest of the production, which was handsome, adhered solely to the cynicism that pervades Voltaire’s vision. But it isn’t all cynicism. Indeed, there’s a story that when *Candide* was first published, Voltaire denied authorship, saying that it was the work of a school-boy. It is that prankish spirit that was missing.

In 1973 I directed a version for the Chelsea Theater in Brooklyn with a new book by Hugh Wheeler, new lyrics by Richard Wilbur and Stephen Sondheim (including a new opening), choreography by Patricia Birch, an orchestra of 13 musicians, and a cast of 19 mummies, whose average age was 22, performing in the commedia del’arte style (well, Second City style, to be more accurate) in an environmental production that encompassed ten separate stages. The capacity audience of 180 sat on backless wooden stools. The designers, Eugene and Franne Lee, were significant collaborators, as was the conductor, John Mauceri.

That production was such a great success that in 1974 we gutted the Broadway Theatre, diminished its normal seating from 1,788 to 800, perched our orchestra of 13 in the eaves, and ran for almost two and half years, winning five Tonys, including one for the production.

Since then, there has been a crossover movement in musical theater brought about by two curious phenomena. The Broadway musical, racing ahead for so many years, is experiencing a lull primarily because of prohibitive costs but also because of the need for finding new directions. Opera, identified during these same years as a kind of museum artform, is suddenly revitalized—new audiences, new works, a renewed interest in it as theater. The National Endowment for the Arts has acknowledged this new perception by establishing an Opera/Music Theater discipline. The National Opera Institute, which for 16 years has awarded grants to composers, librettists, singers, and directors, recently renamed itself the National Institute for Music Theater. Throughout the country, small regional opera companies are building subscriptions while the older, established institutions are developing second stages. Ironically, the United States at last is catching up with a long-held European perspective. For years we have seen *Kiss Me, Kate*, *West Side Story*, *Fiddler on the Roof* and *My Fair Lady* in the repertoire of foreign opera houses.

And so in 1982 (with considerable nagging from Beverly Sills) Wheeler, Mauceri, Birch, and I created yet another *Candide*—the opera house version.

This *Candide*, with a cast of 46, including 32 in the chorus, and an orchestra of 52, has played 34 sold-out performances in three successful seasons at the New York State Theater in repertoire with such standards as *La Bohème*, *Carmen*, and *The Barber of Seville*.

—Harold Prince, *November, 1985*



Erie Mills (soprano) joined the New York City Opera in 1982 as Cunegonde in *Candide* and has also appeared with the Company as the Fairy Godmother in *Cendrillon*, Morgana in *Alcina*, and Anne in *The Rake's Progress*. She debuted at La Scala as Giunia in Mozart's *Lucio Silla*, a role she also performed at the Concertgebouw in Amsterdam.

She made her Carnegie Hall debut with the Milwaukee Symphony, and returned there as Dalinda in *Ariodante* during the Handel Festival. Mills has also performed with the Cleveland Orchestra, the Chicago Symphony, and the Montreal Symphony, and has appeared in leading roles in opera productions at the Vienna Festival and with the opera companies of Hamburg, Houston, Santa Fe, and Tulsa.



David Eisler (tenor) has appeared as Tom Rakewell in *The Rake's Progress* with the Washington Opera, as Fritz in *The Grand Duchess of Gerolstein* with the Long Beach Opera, and as the Caliph in over 250 performances of *Kismet* throughout the country. He made his New York City Opera debut as Rikard Nordraak in *Song of Norway* and has also appeared with the company as

Laertes in *Hamlet*, as Prunier in *La Rondine*, in the title role of *Candide*, and as Arturo in the nationally telecast *Lucia di Lammermoor*. Eisler has also performed *Candide* with the Houston Grand Opera, the Central City Opera, the Canadian Opera Company, and at the Blossom Festival.



John Lankston (tenor) has performed over 100 roles in operas throughout the country, 50 of them at the New York City Opera. He has been a member of the Company since 1966. Some of his roles have been Eisenstein in *Die Fledermaus*, Pedrillo in *The Abduction from the Seraglio*, the title role in *Ashmedai*, Olim in *Silverlake*, the Devil in *L'Histoire du Soldat*, Peter Quint in *The Turn of the*

Screw. Lankston made his Canadian Opera Company debut in *Candide*, and sang his first Wagnerian role—Loge in *Das Rheingold*—at Anpark in Lewiston, New York.



Joyce Castle (mezzo-soprano) has sung extensively in Europe, performing with the Paris Opera, Radio France, the Accademia Santa Cecilia in Rome, Grupo Accion (an avant-garde music-theater company) in Frankfurt, and the opera companies of Lyon, Lille, and Monte Carlo. She has performed in this country with the opera companies of San

Francisco, Houston, and Washington, and at Tanglewood. In 1983 Castle joined the New York City Opera, where she has performed 8 of the 70 roles in her operatic repertoire.



Scott Reeve (bass-baritone) started his career with the Texas Opera Theater in 1975. He joined the New York City Opera in 1981 and has appeared as both Colline and Schaunard in *La Bohème*, the Music Master in *Ariadne auf Naxos*, and Escamillo in the New York City Opera National Company's tour of *Carmen* in 1983. Recent engagements have included

Sharpless in *Madama Butterfly* and Dr. Falke in *Die Fledermaus*. Reeve also performed two roles for the recording of Philip Glass's *Satyagraha*.



Jack Harrold (tenor) made his New York City Opera debut 40 years ago. Since then he has appeared in over 100 productions there, including *The Makropoulos Affair*, *Street Scene*, *The Cradle will Rock*, *Natalia Petrovna*, the American premiere of Weill's *Silverlake*, and *Candide*. Harrold also directed a production of *The Merry Widow* with Beverly Sills.

He has starred in the Salzburg Festival for several years.



James Billings (baritone) was a founding member of Sarah Caldwell's Opera Company of Boston and has appeared in at least 40 works there. He joined the New York City Opera in 1972 and has appeared in over 60 of the Company's productions. He recently directed and performed in *The Yeomen of the Guard* in Milwaukee. Mr.

Billings is also a lyricist/librettist and has won Children's Theatre Awards from ASCAP.



Maris Clement (mezzo-soprano) made her New York City Opera debut as Paquette and later performed the role with the Houston Grand Opera. She has appeared on Broadway in *Copperfield*, Harold Prince's *On the Twentieth Century*, and the revival of Neil Simon's *Little Me*; she has also appeared as Bianca in *Kiss Me, Kate* with the Cleveland Opera, in regional theater and summer stock, and on television.



John Mauceri (conductor), currently Music Director of the American Symphony Orchestra, is also Consultant for Music Theater at the Kennedy Center and Music Director of its orchestra. He has conducted major orchestras throughout the world as well as opera productions at La Scala, the Metropolitan Opera, Covent Garden, the Spoleto Festival, the San Francisco Opera, and Santa Fe. Mauceri produced and conducted the first staged performance of Stockhausen's

Francisco Opera, and Santa Fe. Mauceri produced and conducted the first staged performance of Stockhausen's

Hymnen and conducted the European premieres of Bernstein's *Mass* and *A Quiet Place*. He won a Tony Award for co-producing *On Your Toes*, and is musical supervisor for Andrew Lloyd Webber's *Song and Dance*. A graduate of Yale, he taught at the University for fifteen years. Mauceri has recorded for Columbia, RCA, and Polydor.



Harold Prince (stage director) has distinguished himself most notably on Broadway, where he has received 15 Tony Awards. Beginning with shows such as *The Pajama Game*, *Damn Yankees*, and *West Side Story* in the 1950s, he has produced and/or directed, among others, *Fiddler on the Roof*, *Cabaret*, *Company*, *Follies*, *A Little Night Music*, *Candide*, *Pacific Overtures*, *Sweeney Todd*, and *Evita*. He has also directed *La Fanciulla del West* and *Madama Butterfly* for the Lyric Opera of Chicago, *Candide* and *Willie Stark* for the Houston Grand Opera, *La Fanciulla del West* for the San Francisco Opera, *Turandot* for the Vienna Staatsoper, and *Ashmedai*, *Silverlake*, and *Sweeney Todd* for the New York City Opera. Prince is a member of the National Council for the Arts and is chairman of the National Institute for Music Theater.



SYNOPSIS

by Hugh Wheeler

In Westphalia, in the castle of Baron Thunder-Ten-Tronck, there lived four young people: Cunegonde, the Baron's beautiful daughter; Maximilian, his equally beautiful son; Paquette, a very obliging servant girl; and Candide, an obscure bastard cousin. All four were extremely happy ("Life Is Happiness Indeed"). The cause of this happiness was simple. They had the great good fortune to be instructed by that legendary philosopher Dr. Pangloss, who taught them that this is the best of all possible worlds and that everything that happens in it is for the best ("The Best of All Possible Worlds"). There is, however, one slight flaw in this idyll: The humble Candide and the exalted Cunegonde fall very unsuitably in love ("Oh, Happy We"). Their love discovered, Candide is summarily thrown out of the castle ("It Must Be So"). Forced to fend for himself in the real world, Candide, on the eve of war with the neighboring Bulgarians, is tricked into enlisting in the enemy army, and endures many other mishaps. These ordeals sorely try but do not destroy his faith in Dr. Pangloss's philosophy. Cunegonde too has her problems. After she is abducted during Mass ("Chorale") by a sergeant in the invading Bulgarian army, her sufferings come to a halt in a Lisbon brothel. Reinforcing her faith in Dr. Pangloss, her beauty inflames the amorous attentions not only of an extremely rich Jew but also of the Grand Inquisitor himself. These two gentlemen, sharing her, keep her in luxury and lavish rich gifts upon her, which more than makes up for her lost innocence, even though, of course, her love for Candide remains totally untouched ("Glitter and Be Gay").

Meanwhile, Candide, also eternally faithful to his beloved, is washed up, more dead than alive, in a Portuguese fishing village at the height of a tremendous earthquake. In the ruins he sees only one wretched beggar. This turns out to be none other than Dr. Pangloss, who has survived the Westphalian holocaust but has lost several fingers and appears to be wearing a tin nose. Pangloss, cheerful as ever, explains this disfigurement as merely a natural product of God's greatest gift to mankind—love ("Dear Boy"). Candide and Pangloss, both good Westphalian Protestants, are arrested by the Inquisition and dragged to a great gala auto-da-fé, which the Holy Mother Church believes will, by burning heretics, discourage future earthquakes ("Auto-da-Fé [What a Day]"). Cunegonde happens to attend this celebration, where, to her horror, she sees her master hanged and her beloved Candide flogged. Candide, abandoned, bemoans his lot ("Candide's Lament"). Unexpectedly, an unknown Old Lady leads him away, tends his wounds, and eventually presents him to her mistress, who turns out to be—rapture!—Cunegonde ("You Were Dead, You Know").

Disaster now strikes lightning blows. As Cunegonde and Candide embrace, the Jew breaks in. Inadvertently, Candide kills him; then the Grand Inquisitor appears, and Candide (advertently) kills him too. Candide, Cunegonde, and the Old Lady are forced to flee to Cadiz where, having lost their money, the Old Lady tries to repair their fortunes by offering her body to the elderly Dons in the city square ("I Am Easily Assimilated"). Her success is minimal, but, once again restoring their faith in Dr. Pangloss, an imposing Businessman appears and offers Candide the job of leading a mili-

tary mission to relieve the Jesuits of Montevideo, who are sorely beset by the neighboring heathen. A miracle has occurred. The three can leave their troubles behind in the Old World and enjoy a fresh start in the New ("Quartet Finale").

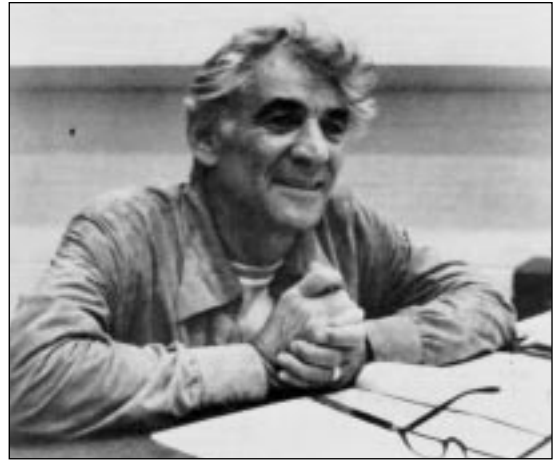
Candide, full of hope, sets sail with Cunegonde and the Old Lady for the New World ("Ballad of the New World"). Meanwhile, in the slave market of Cartagena, Colombia, Maximilian, disguised through mischance as a female slave, has an unexpected reunion with Paquette, who has also survived the Westphalian armageddon. Embarrassingly, the lecherous Governor falls in love with Maximilian ("My Love"). His true sex discovered, Maximilian is sold to the Jesuits of Montevideo. At the same time, on the ship, the Old Lady regales her companions with tales of her many tribulations ("Barcarolle"), accompanied on the cello by a friendly sailor. Suddenly, marauding pirates attack the ship and carry off Cunegonde and the Old Lady.

Candide arrives alone at the Jesuit convent in Montevideo. Among those who greet him ("Alleluia") are Maximilian and Paquette, who have been imported to serve the brethren's physical needs. In a family tiff, Candide unintentionally kills Maximilian and has to flee with Paquette into the jungle. Eventually they stumble upon the legendary country of Eldorado ("Eldorado"), where the streets are paved with gold, eternal harmony reigns, and even the animals are eloquent ("Sheep Song"). Soon, however, Eldorado bores them, and, loading gold onto some singing sheep, they fight their way through the jungle until they reach Cartagena, where the lecherous Governor, who now has the Old Lady employed as a Madam, is giving a ball ("Governor's Waltz"). The Old Lady informs Candide that the pirates have taken Cunegonde to Constantinople, where blonde slaves get a particularly good price. The Governor, coveting the Eldorado gold, tries to steal the sheep and tricks the eager Candide into setting off for Constantinople in a leaky ship ("Bon Voyage") with Paquette and the Old Lady. The ship sinks, stranding the party on a desert island, where the two ladies squabble ("Quiet").

Meanwhile, in Constantinople, Cunegonde has become an odalisque of a very rich Turk, who is entertaining his jaded associates in a private casino ("What's the Use"). The indomitable, ever faithful Candide, arriving with Paquette and the Old Lady, manages with all his remaining gold to buy Cunegonde (and Maximilian, who, miraculously restored from the dead, happens to be there as a house slave). The Westphalian friends are reunited at last, but they are also penniless. The Old Lady suggests they visit the Wisest Man in the World, who happens to live nearby, to ask his advice. When they reach his cave, the Wisest Man has stepped out, leaving in charge of his wisdom an assistant who turns out to be none other than a now rather senile and muddleheaded Dr. Pangloss. Through Pangloss, the group manages to learn the Wisest Man's recipe for a happy and tranquil life. It is to return from the far-from-best-possible world to a simple bucolic farm and there cultivate the earth. As the act ends, we see the Westphalians doing just that ("Make Our Garden Grow").

Selected Bibliography of Bernstein's Theater Music

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Selected Discography of Bernstein's Theater Music

Candide

- Original production. Max Adrian, Robert Rounseville, Barbara Cook, Irra Petina, Samuel Krachmalnick conducting. Sony Broadway SK 48017.
- Chelsea Theater production. Lewis J. Stadlen, Mark Baker, Maureen Brennan, June Gable, chorus, orch., John Mauceri conducting. Columbia S2X-32923.

Mass

- Original production. Alan Titus, David Cryer, Tom Ellis, et al, Norman Scribner Choir, Berkshire Boy Choir, orch., Leonard Bernstein conducting. Sony Classical SMK 63089.

On the Town

- Studio recording—complete. Nancy Walker, Betty Comden, Adolph Green, Cris Alexander (in their original roles), John Reardon, George Gaynes, Randel Striboneen, chorus, orch., Leonard Bernstein conducting. Columbia AS-31005.
- London production. Carol Arthur, Don McKay, Elliott Gould, Gillian Lewis, chorus, orch., Lawrence Leonard conducting. EP CBS APG SAPG 60005.

Peter Pan

- Five selections. Marcia Henderson, Boris Karloff, chorus, orch., Ben Steinberg conducting. Incidental music by Alec Wilder. Columbia AOL-4312.

Trouble in Tahiti

- Beverly Wolf, David Atkinson, Miriam Workman, Earl Rogers, Robert Hollinger, orch., Arthur Winograd conducting. MGM E-3646; reissued Polydor 827 845-2.
- Nancy Williams, Julian Patrick, Antonia Butler, Michael Clarke, Mark Brown, Columbia Wind Ensemble, Leonard Bernstein conducting. Columbia KM-32597



Beverly Sills (General Director, New York City Opera), Elizabeth Ostrow (producer), John Mauceri (conductor).



Front row, left to right: Joyce Castle, Maris Clement, John Lankston, David Eisler, Eric Mills, Scott Reese. Back row: New York City Opera Chorus.



Left to right: Maris Clement, David Eisler, Scott Reese, Eric Mills, John Lankston.

West Side Story

Original production. Carol Lawrence, Larry Kert, Chita Rivera, Art Smith, Mickey Calm, Ken LeRoy, Max Goberman conducting. Columbia/Legacy CK 64419.

Film soundtrack. Marni Nixon, Jim Bryant, Getty Wand, Rita Moreno, Tucker Smith, Russ Tamblin, George Chakiris, Johnny Green conducting. Sony Broadway SK 48211.

Studio recording. Kiri Te Kanawa, José Carreras, Tatiana Troyanos, Kurt Ollman, Marilyn Horne, Leonard Bernstein conducting. Deutsche Grammophon 415963-2.

Wonderful Town

Original production. Rosalind Russell, Edith Adams, George Gaynes, Henry Lascoe, Dort Clark, Jordan Bentley, Cris Alexander, chorus, orch., Lehman Engel conducting. Decca DL-9010; reissued MCA 1528E.

Television production. Rosalind Russell, Jacquelyn McKeever, Sydney Chaplin, Sam Kirkham, Jordan Bentley, Cris Alexander, chorus, orch., Lehman Engel conducting. Sony Broadway SK 48021.



Erie Mills, David Eisler
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CANDIDE

CAST

(in order of appearance on recording):

Voltaire, Dr. Pangloss, Businessman, Governor, Second Gambler (Police Chief) — John Lankston
Candide — David Eisler
Cunegonde — Erie Mills
Maximilian — Scott Reeve
Paquette — Maris Clement
Man, Lion — Robert Brubaker
First woman, Pink sheep — Ivy Austin
Second woman, Pink sheep — Rhoda Butler
First Inquisitor, Don, Judge — Don Yule
Second Inquisitor, Don, Judge — William Ledbetter
Rosary vendor, Altar boy — Maria Donaldi
Old Lady — Joyce Castle
Judge, First gambler — James Billings
Grand Inquisitor, Pasha-Prefect — Jack Harrold
Don — Ralph Bassett

ACT I (54:02)

- ① Overture (4:26)
- ② Fanfare—Life is Happiness Indeed (4:52)
- ③ The Best of All Possible Worlds (2:47)
- ④ Happy Instrumental—Oh, Happy We (2:22)
- ⑤ Candide Begins His Travels (1:02)
- ⑥ It Must Be So (Candide's Meditation) (2:00)
- ⑦ Westphalian Fanfare, Chorale, Battle Music, and It Must Be So reprise (2:55)
 - ⑧ Entrance of the Jew (:40)
 - ⑨ Glitter and Be Gay (6:29)
- ⑩ Earthquake Music—Dear Boy (4:07)
 - ①① Auto-da-Fé (What a Day) (7:39)
 - Part I (2:38)
 - Part II (3:36)
 - Part III (1:24)
 - ①② Candide's Lament (3:38)
 - ①③ You Were Dead, You Know (2:48)
- ①④ Travel (to the stables)—I Am Easily Assimilated (4:55)
 - ①⑤ Quartet Finale (3:01)

ACT II (37:43)

- ① Entr'acte (1:08)
- ② Ballad of the New World (3:27)
 - ③ My Love (2:14)
 - ④ Barcarolle (3:29)
 - ⑤ Alleluia (2:40)
 - ⑥ Eldorado (1:10)
 - ⑦ Sheep Song (4:26)
 - ⑧ Governor's Waltz (3:28)
 - ⑨ Bon Voyage (2:47)
 - ⑩ Quiet (4:24)
 - ①① Constantinople
What's the Use (3:43)
- ①② Finale: Make Our Garden Grow (4:21)
Producer: Elizabeth Ostrow



Recording and mixing engineer:

Paul Goodman, RCA

Assisting engineers: Tom Brown, Dennis Burke, RCA

Console: Neve

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FOR THE NEW YORK CITY OPERA PRODUCTION OF *CANDIDE*:

Directed by Harold Prince

Choreographed by Patricia Birch

Scenery Designed by Clarke Dunham

Costumes Designed by Judith Dolan

Lighting Designed by Ken Billington

Assistant to Mr. Prince: Arthur Masella

Assistant Stage Director: Albert Sherman

Conductor: John Mauceri

Chorus Master: Joseph Colaneri

Musical Preparation: Mark Gibson

Assistant to Mr. Mauceri: David Abell

Orchestrations by Leonard Bernstein and Hershy Kay

Musical Supervision and Additional Orchestrations by John Mauceri

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